

Edited Mac Bishop

THE ETUDE

Presser's Musical Magazine

MUSIC COMPOSITION
FOR WOMEN
BY CARRIE JACOBS-BOND

ULTRA-MODERN MUSIC EXPLAINED
BY PROFESSOR CHARLES QUEF
OF THE PARIS CONSERVATOIRE

KEYBOARD MASTERY
BY CONSTANTIN STERNBERG

WHY UNDERPAY THE MUSIC TEACHER?
BY CHARLES E. WATT

HOW HAYDN SUCCEEDED
BY COMMENDATORE E. DI PIRANI

SEPTEMBER 1920

OL, O LORD AT

\$2.00 A YEAR

NEW ISSUES

**FOR PIANO SOLO, PIANO ENSEMBLE,
VOICE, VIOLIN, ORGAN AND CHORUS**
The Grade of Each Number is Shown to Aid the Teacher in Selecting Material
from this List. Any Number Gladly Sent for Examination.

PIANO SOLO

Cat. No.		Gr.	Pr.
16027	ASHFORD, E. L.	4	30
16028	Swiss	4	30
16029	BECKER, ANGELA	3	30
16030	To My Dearest Wife	3	30
16031	BERNALD, W.	4	30
16032	Chorus: Wedding Day	4	30
16033	Elevation	5	30
16034	Yeast: Song	5	30
16035	BONNER, ARTHUR HOWARD	5	30
16036	An Evening's Rest	5	30
16037	BROWN, MARY HELEN	4	30
16038	Chorus: Wedding Day	4	30
16039	CROFT, FREDERICK	4	30
16040	Précade, Op. 28, No. 1	6	25
16041	Précade, Op. 28, No. 2	6	25
16042	CHRISTIAN, EMILIE FOSS	4	30
16043	None - Ballad	4	30
16044	CROSBY, MARIE	2 1/2	30
16045	The Rose Garden	2 1/2	30

THE RECREATION HOUR

Four Piano Solo Pieces
By ERNEST A. DICKS

GRADE TWO AND ONE-HALF

Cat. No.		Gr.	Pr.
16046	A Little Rose	2 1/2	30
16047	CHURCH, MARY	2 1/2	30
16048	ENGELMANN, H. H.	2 1/2	30
16049	Précade, Op. 28, No. 1	2 1/2	30
16050	Lady Fair	2 1/2	30

DUTTON, THEODORA

First Piano Solo and Planning

GRADE TWO AND ONE-HALF

Cat. No.		Gr.	Pr.
16051	First Piano Solo and Planning	2 1/2	30
16052	First Piano Solo and Planning	2 1/2	30
16053	First Piano Solo and Planning	2 1/2	30
16054	First Piano Solo and Planning	2 1/2	30
16055	First Piano Solo and Planning	2 1/2	30
16056	First Piano Solo and Planning	2 1/2	30
16057	First Piano Solo and Planning	2 1/2	30
16058	First Piano Solo and Planning	2 1/2	30
16059	First Piano Solo and Planning	2 1/2	30
16060	First Piano Solo and Planning	2 1/2	30

FOUR PIANO SOLO PIECES

By ERNEST A. DICKS

GRADE TWO AND ONE-HALF

Cat. No.		Gr.	Pr.
16061	First Piano Solo and Planning	2 1/2	30
16062	First Piano Solo and Planning	2 1/2	30
16063	First Piano Solo and Planning	2 1/2	30
16064	First Piano Solo and Planning	2 1/2	30
16065	First Piano Solo and Planning	2 1/2	30
16066	First Piano Solo and Planning	2 1/2	30
16067	First Piano Solo and Planning	2 1/2	30
16068	First Piano Solo and Planning	2 1/2	30
16069	First Piano Solo and Planning	2 1/2	30
16070	First Piano Solo and Planning	2 1/2	30

STORIES

Seven Piano Pieces
By F. CARL JAHN

GRADE TWO

Cat. No.		Gr.	Pr.
16071	Blue Beard—March	2	30
16072	Andante and His Horse	2	30
16073	Beauty and the Beast—Waltz	2	30
16074	Baker and the Wolf	2	30
16075	Liin and the Mouse	2	30
16076	Heard and Gosh—Nocturne	2	30
16077	JOHN ALBA and the Forty Thieves	2	30

JOHNSON, WALLACE A.

Seven Piano Pieces

GRADE TWO

Cat. No.		Gr.	Pr.
16078	Blue Beard—March	2	30
16079	Andante and His Horse	2	30
16080	Beauty and the Beast—Waltz	2	30
16081	Baker and the Wolf	2	30
16082	Liin and the Mouse	2	30
16083	Heard and Gosh—Nocturne	2	30
16084	JOHN ALBA and the Forty Thieves	2	30

JOHNSON, WALLACE A.

Seven Piano Pieces

GRADE TWO

Cat. No.		Gr.	Pr.
16085	Blue Beard—March	2	30
16086	Andante and His Horse	2	30
16087	Beauty and the Beast—Waltz	2	30
16088	Baker and the Wolf	2	30
16089	Liin and the Mouse	2	30
16090	Heard and Gosh—Nocturne	2	30
16091	JOHN ALBA and the Forty Thieves	2	30

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Seven Piano Pieces

GRADE TWO

Cat. No.		Gr.	Pr.
16092	Blue Beard—March	2	30
16093	Andante and His Horse	2	30
16094	Beauty and the Beast—Waltz	2	30
16095	Baker and the Wolf	2	30
16096	Liin and the Mouse	2	30
16097	Heard and Gosh—Nocturne	2	30
16098	JOHN ALBA and the Forty Thieves	2	30

NATURE'S ORCHESTRA

Characteristic Pieces for the Pianoforte
Introducing Familiar Bird Calls

By PAUL LAWSON

Cat. No.		Gr.	Pr.
16099	Song of the Robin	3 1/2	30
16100	The Whippoorwill's Call	3 1/2	30
16101	The Golden-Crowned Wren	3 1/2	30
16102	The Pheasant's Song	3 1/2	30

PIANO SOLO—Continued

Cat. No.		Gr.	Pr.
16097	LAWSON, PAUL	2 1/2	30
16098	Swiss	2 1/2	30
16099	BECKER, ANGELA	3	30
16100	To My Dearest Wife	3	30
16101	BERNALD, W.	4	30
16102	Chorus: Wedding Day	4	30
16103	Elevation	5	30
16104	Yeast: Song	5	30
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16109	CROFT, FREDERICK	4	30
16110	Précade, Op. 28, No. 1	6	25
16111	Précade, Op. 28, No. 2	6	25
16112	CHRISTIAN, EMILIE FOSS	4	30
16113	None - Ballad	4	30
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16115	The Rose Garden	2 1/2	30

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Vaudeville's Strangest Thrill

Meet Signor Friscoe, xylophone artist extraordinary—and vaudeville's newest purveyor of magic. Meet the New Edison—his chief "magic." Signor Friscoe found that human ear cannot distinguish between his actual performance and its RE-CREATION by the New Edison. This astonishing act is the result. It's going big—over the Keith and affiliated vaudeville circuits. Over 500,000 people have seen how!

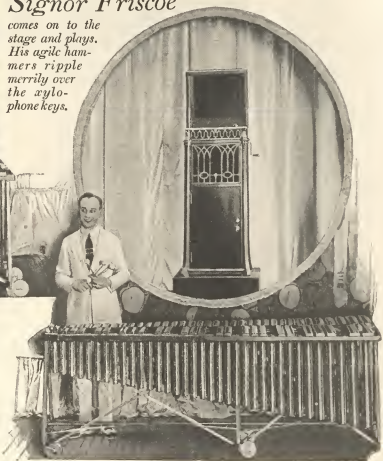
Signor Friscoe

comes on to the stage and plays. His agile hammers ripple merrily over the xylophone keys.



Suddenly

Signor Friscoe holds his hammers poised in mid-air. But his xylophone performance continues—as if some magic influence were at work upon the keys.



Then the curtains part. The audience gasps. The New Edison stands revealed. It has been matching Signor Friscoe's performance so perfectly that its RE-CREATION could not be distinguished from his original performance.

Ask them to explain this!

THE absolute realism of the New Edison has been demonstrated by actual comparison with the art of living artists. More than 4,000 comparisons have been given, with more than fifty great artists, before a total of 3,500,000 people.

America's principal newspapers have reviewed these comparisons at length. They have conceded that the New Edison's RE-CREATION of an artist's voice, or instrumental performance, cannot be distinguished from the actual singing, or playing, of such artist.

It has been reported to us that over-zealous salesmen, who are interested in the sale of talking-machines, have stated that the artists, who take part in these comparisons, imitate the New Edison.

In the first place, it is a physical impossibility for any person to imitate the phonograph in a way to sustain this comparison.

In the second place, the artists who make these comparisons are of the first rank, and would not lower themselves to sing, or play, in an unnatural way.

In the third place, the music critics who have witnessed the comparisons could not, for a moment, be deceived by an attempted imitation, and would immediately expose an imitation, if one were attempted.

HOWEVER, argument is unnecessary. Signor Friscoe's extraordinary act makes the accusation of "imitation" quite absurd. Everyone knows that a xylophone cannot be made to imitate a phonograph so as to deceive its hearers.

In the interest of fair play, and for your own satisfaction, hear Signor Friscoe when he comes to the vaudeville theatre in your town. He is the world's greatest xylophone player. Pay particular attention when he plays in direct comparison with the New Edison's RE-CREATION of his xylophone performance.

The NEW EDISON
"The Phonograph with a Soul"

IF anyone suggests to you that the artists imitated the New Edison in the 4,000 comparison tests that have been given by the Edison Laboratories, ask such person to explain Signor Friscoe's act.

Your Edison dealer has a New Edison exactly like that used by Signor Friscoe. Test its supreme realism for yourself. The dealer gives the Realism Test in his store.

The Price of the New Edison

—has increased less than 15% since 1914, and this increase includes the War Tax.

Mr. Edison has absorbed, out of his own pocket, more than half of the increased cost of manufacture, in order that the New Edison might remain within reach of every pocketbook. The high-grade materials and expert craftsmanship required in the manufacture of the New

Edison continue to be scarce, and our selling prices may have to be increased, but we shall make every effort to avoid such action.

Thomas A. Edison, Inc., Orange, N. J.

THE ETUDE

SEPTEMBER, 1920

Single Copies 25 Cents

VOL. XXXVIII, No. 9

Music and Language

MME. GALLI-CURCI speaks English with amazing fluency and almost without the slightest trace of an accent suggesting her Italian birth. She speaks other languages with equal facility. Paderewski's mastery of languages made him the diplomatic marvel of the "Peace Table." The editor, in many years of continuous meetings with the foremost musicians of the times, has been observing with great care certain matters pertaining to the psychological aspects of music and language. These have an unquestioned interest for the pianist, the violinist, as well as the singer.

For the most part many of the celebrated singers met have been inadequate linguists. They seem perfectly capable of singing a rôle in other tongues yet knowing very little about the inner meaning of the text. We have known numerous instances of American singers who have reproduced in song Italian arias with a surprisingly accurate accent, but who knew hardly one word of what they were singing.

On the other hand, the pianists and violinists have for the most part been astonishingly fine linguists. This was noted so many times that the editor remembered the discoveries of Pierre Paul Broca, the renowned French surgeon and anthropologist, who from 1861 to 1865 carried out his famous researches upon the localization of cerebral functions—finding out among other things that there existed a very close connection between those centers of the brain having to do with speech and those centers dealing with the control of the hands. The subject is so vast and so interesting that we dare not go too deep into it here.

The rather startling fact that musicians with splendidly trained hands do become fine linguists, while singers without such training are frequently inferior linguists is one of the best arguments for the intellectual value of hand-drill in music. Mme. Galli-Curci is a singer who is a remarkable linguist, but she was for years a concert pianist before she ever dreamed of becoming a vocalist.

In fact, it is usually very easy for pianists and violinists to take up new languages. They are most helpful in the everyday work of the performer and teacher, and it seems a great neglect of opportunity to fail to take up a new language now and then. The sound-reproducing machine records used for language teaching have been investigated by the editor and found to be of very great value.

A Remarkable Change

MUSICAL instrument manufacturers and dealers report that there was an immense increase in the sale of all kinds of musical instruments when the Eighteenth Amendment exploded on us a

little while ago and knocked out one of the most strongly entrenched industries in America. Many musicians could hardly believe that their favorite beverages were forever gone and some could not see that the terrific cost of drunkenness had made prohibition seem the wisest course to our legislators. Most everybody prophesied an era of gloom and sat back to endure it. The wise ones, however, knew that human nature demands a certain amount of conviviality and many saw that music would be called for as never before.

It is said that carloads and carloads of accordions were shipped out to rural and mining districts—musical instru-

ments of all kinds were bought in great quantities; bands started up like mushrooms. Talking machine records were wholly inadequate to supply the demand, and phonographs of certain makes were months behind in deliveries. The cabarets shut and good folks did their dancing at home to their own musical instruments. One of the finest piano manufacturers in the world told your editor last spring that most of his time was spent explaining to disappointed customers why their instruments could not be delivered for months. Sheet music sales greatly increased and music schools everywhere reported that never had there been such demand for lessons.

Of course, high wages played a great part in this. There was a time, for instance, when the term "silk stocking" applied to the landed aristocracy; then "silk stockings" became the insignia of questionable character; now they are the badge of the so-called "laboring classes." However, millions of the high wages would have gone for strong drink if prohibition had not been declared. That much of the money has gone for music is undoubted. That this will have a beneficial effect upon the future of the country is indisputable. It may be a long way from prohibition to Beethoven (who, by the way, was anything but an abstainer), but the demand for more good music is unquestionably increasing.

Fake Music Publishers Again

LYON & HEALY, the well-known music firm of Chicago, is taking an active interest in suppressing the fake publishers. They write us that they have written to these frauds directing them not to send the compositions of their victims to them for sale, as the "stuff" is immediately sent back.

Part of the game is to charge the victim for "publication" five or ten times the actual cost of production. The victim is then assured that his "master-work" will be sent around to all the leading dealers for sale. In order to keep within the letter of the law the swindler does send around a few such copies and the composer waits with open hands for the royalties—royalties, alas! which never can come. The music dealers and the music publishers of America can help wonderfully by taking a positive stand against all such fake publishers:

First, by advising all people contemplating the publication of any kind of piece of music, to keep strictly away from them unless they want to play the game of the moth and the flame.

Second, by refusing absolutely to handle any composition bearing the imprint of the faker.

We have received hundreds of such works in our office. For the most part the music is a pathetic parody upon the art. Often the verses have been so absurd that they would bring forth screams of laughter from any educated person. The faker has the conscience of Lucifer. He will publish anything, no matter how bad, if he can stick the victim enough for it. The best rule is to send your composition around to any of the high-class publishers and thus find out whether it is really worth while. Active publishers are glad to examine new manuscripts, and if the composition has any worth you may be sure that the publishers will be eager to take it.

work diligently to the end that there shall be no such thing as free giving of music services.

All teachers should drill it into their pupils that they must learn economic principles as well as artistic values. Dilettante musicians and amateurs should positively stay out of public life unless they wish to uphold prices for professionals. Critics should refuse to review events where the performers are not paid.

Finally—if needs must be—musicians everywhere must organize to the end that definite prices shall be charged for every sort of public music service.

If all this be done and if young musicians everywhere will, each for himself, think out proper pay schedule for his work and will hold to these consistently and will

as individuals, positively refuse all "nothing" engagements and will, further, urge all his fellows to do the same thing, then indeed we will be on the road to the musical millennium!

But we must forget for the time being all the art and educational questions and even much of our finer desire for the "spirit of humanity" and think, first of all of the commercial aspect of the situation.

For if we once get started upon a proper commercial basis, and if once we begin to get that payment for all service which we our real due, we can—and naturally will—hereafter give even closer and better attention to art and educational values, for inherently music is built upon these finer things and we need urging, not to develop them, but to insist upon the practical questions upon which depend the very practice of music itself.

The Early Fall Recital

By Ella Y. Kennedy

ONE year when I had a very active summer class I arranged to start the season with a recital, which was given on September 4th, on one of the hottest and most uncomfortable nights I have ever known. I must have resolved never to repeat the experiment, but when I saw the immediate and enthusiastic interest taken in the work, and also acquired three new pupils thereby, it seemed to me a good plan. It is not always feasible, however, unless you can devise some way to keep up the pupil's interest over the summer.

Does Your Pupil Know What Music to Bring to the First Fall Lesson?

By Martin Z. Umagat

WHEN you were a student did you ever go to your first fall lesson and find your teacher in a mood for a pleasant reception but not for teaching? It helps greatly to send an advance letter to every pupil giving a list of the books, studies and pieces to be brought to the first lesson, and indicating what should be done with each. In each of these letters there should be some note of encouragement, some promise of interesting work. In fact everything should be done to excite a pleasurable interest in work to come. Following this a published announcement in the paper, of the date of resumption of work is advisable. This may be done despite the fact that every pupil has had notice in the form of a personal letter. The object is this—pupils take a pride in letting others know that they are studying, and when they see a notice in the paper it is pleasant for them to call the attention of others to it. They are also pleased when they hear their friends say: "I see that your teacher is going to commence his season soon."

Painless Musical Bookkeeping

By Francis Lincoln

Most teachers dread the thought of bookkeeping. In the old-fashioned way it becomes a great nuisance and takes up much precious time.

It was my custom to have all my payments for twenty lessons in advance and I found the standard lesson register was a very great help. In the first place it made it easy for me to present the rather delicate matter of terms to the pupil. The Standard Lesson Record cards are bound in a book like a check book. The pupil gets the card to be punched at each lesson and the teacher keeps the stub as a record. The pupil's card has a place upon it recording where the lessons have been paid for or not. Mighty few pupils care to bring to each lesson a record of the fact that a bill has not been paid, and I am sure of this card by bringing about prompt collections saved me hundreds of dollars.

Death to Pinching Bugs

By Rena L. Carver

WHEN explaining to Carlette the importance of training the tip or third joint of the finger not to bend inward, she exclaimed, "Why? That is just what my writing teacher tells me. When I let it bend in, he calls me a Pinching Bug." My pupils formed a Vigilance Committee and Pinching Bugs soon disappeared.

WHEN the United States entered the great war, much ado was made about the guns and the crew that fired the first shot. Their photographs and their names were sent all over the country, and their fame became a part of national history. Fortunately, we were ready with abundant troops, ammunition and provisions, and were not caught, like our British brothers, in a position of unpreparedness which caused the loss of tens of thousands of lives.

America was alive with the gospel of preparedness, which means looking ahead and doing in advance those things which, in our best judgment, we see must at some future time insure success. Just now in America the writer understands, from reports, that the music-teaching profession is an exceedingly busy one. It is likely to continue such for many years to come, since the need for production is very likely to insure high wages, and high wages mean money for music lessons. For this reason the question of getting pupils and inducing people to take lessons is not the serious matter of other years. The first consideration, after artistic accomplishment is certain, is to establish good business methods.

Good Business Methods

What are good business methods? The best way to make a good estimate is to watch the methods of the liveliest business man in your own community. Why is it that ten persons in a hundred will come out of the group and own a profitable business, while ninety lack behind? Of course, no one can state any very definite plan for a certain success in business, but if you ask the average man he will usually say something like: "He came up to the scratch," "he was Johnny-on-the-spot," "he got there a little ahead of the other fellow," etc. What does this mean to the music teacher?

It means that the successful teacher begins months in advance to prepare for the season. The dealer in merchandise usually buys at least a season ahead for the coming seasons. This issue of THE ETUDE is being prepared in the spring. All the plans and all the outlines of the work of the successful business are mapped out long in advance. The music teacher, however, often indulges in a two months' vacation—a luxury which the business man gets every ten years or so, if, indeed, he gets it at all. During that vacation practically nothing is done to make ready for the coming season. The first of September arrives, and the class is only half full—some come in by the fifteenth, and others by the first of October, and others not until late in the fall.

There is only one way in which this may be successfully avoided, and this is to let your patrons know well in advance that you expect to register pupils far before the season commences, instead of upon the opening day. May that he had practically every possible opening for the present season filled then. He was a business man. The trouble with the music teacher is that he sells the wares that he immediately ahead, whereas he might, with the proper methods, register pupils for his time six months ahead.

There is no advertising for most teachers that exceeds the personal letter to known prospects. The live music

The Opening Gun of the Teaching Season

By Dr. Allan J. Eastman

teacher attracts many of his best prospects through student recitals. The writer, years ago in New York City, had a pupils' recital which brought him new pupils whose tuition fees during a course of several years brought in very nearly \$5,000.

No teacher likes to be placed in the position of pressing his services upon prospective pupils. If the teacher can have a secretary, or better still, some good friend or relative who will stand at the door as the audience is passing out from the recital and take the names of those who manifest an interest in the work or even a desire to attend future recitals, a splendid list may be made up. One teacher of the writer's acquaintance has never spent a cent in printer's ink, but has carefully watched prospects of this kind and written personal letters which have brought him an income of sufficient size to enable him to purchase seven houses and insure himself a competence for the balance of his life.

Good circulars and good newspaper advertising are always very fine, but better still are good personal letters written at the right time. Here are two similar to those which the writer issued at the beginning of the several seasons:

DEAR MR. WATSON: Several of my best pupils in past years have interested me because of the fact that they seemed to get under so much better headway about the third or fourth month of the teaching year. In tracing this up I found that in most of the cases this was due to the fact that these pupils made a prompt beginning. That is, they began on or about September 1st, and began with that kind of resolution which always characterizes good work. It is hard to believe that one or two weeks could make such a difference, but it does, and I shall greatly appreciate it if one of my business friends send to me the other night that he usually found that the clerks who came in promptly at the beginning of the day were the ones who would do the most work during the course of the day.

It seems very desirable that all of my class should get a very prompt start this busy year, and I shall greatly appreciate it if you can arrange to have Alice present at her very first lesson, which should take place on the fifth of September. I have scheduled a long list of interesting compositions which I hope to have her learn this year. It will also help her to make some technical advances, for which I have already selected the new book, *Finger Gymnastics*, by I. Philipp, Professor of Piano at the Paris Conservatoire.

Your patronage is greatly appreciated and I am constantly striving to show it through Alice's work.

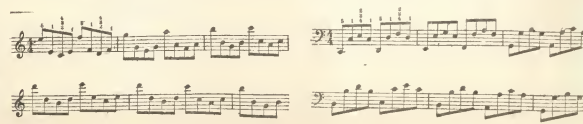
Very cordially,
A. J. EASTMAN.

If you are really ready; that is, if you have your studio in order, with all your music ordered and ready to hand out to the pupils, you are setting an example which cannot fail to have an effect upon the pupil. To have a tardy class during the first two or three weeks of September is just like tossing away part of the salary which may readily be yours with a little work and a little preparation.

Gradual Hand Stretching Exercise

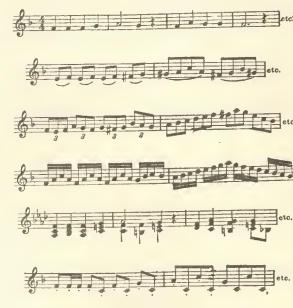
By M. C. W.

Arpeggios; and there are excellent books of exercises by Philip and Atherton. As a preliminary drill, the following will be found very practical. They are not easy, but they produce the results without doing any damage. Don't play this too slowly.



All About "Variations"

By EDWIN HALL PIERCE



Six different-colored panes of glass in each of the windows of a six-sided tower room in the house of a relative whom the writer used to visit occasionally in his childhood days formed a never-ending source of amusement—the same landscape looked so entirely different through the red, the green, the yellow, etc. There is always a certain pleasure, both to children and older people, in seeing the same thing under different aspects—witness the rapid changes of costume sometimes made by ballet-dancers or vaudeville artists. This pleasure is not confined to the eye alone—if we have seen some great actor in the part of *Macbeth*, we look forward with interest to his interpretation of *Hamlet* or *King Lear*. If we are interested in Benjamin Franklin, the statesman, we also enjoy reading of his activities as a printer, an inventor, a scientist, a Freemason, a mathematician.

In the musical form known as "Theme and Variations" composers pay tribute, consciously or unconsciously to this same human desire for variety in unity.

But, before we go further, it will be well to define the thing under discussion. The "theme" is a short tune, rhythmically and metrically bounded; it may be as short as four measures, but more often consists of eight, twelve, sixteen or twenty-four—rarely of more than thirty-two measures. It is usually a melody rather original with the composer or borrowed from rare cases, an excerpt from the serious work of another composer. There are cases, however, where it is not the melody but the *bass* that forms the real theme; this is known as a "ground bass" or simply a "ground."

The Mechanism of the Variation

The "variations" are simply repetitions of the theme in a more elaborate form, or so altered as to present it in a new and striking light. They must be different enough from the theme (and from each other) to present constantly something new and interesting, and yet they must preserve a consistent likeness to the theme in order to be recognized as developed from it. Just how this is managed by composers we shall endeavor to show in the course of this article.

Taken as a whole, the arrangement of the variations in such an order as to present a steady growth of musical interest—to avoid monotony, to avoid anti-climax, and to make the whole not a patchwork but a well-rounded and effective composition is a task for the very highest musical taste and invention.

The conventional formula for a set of variations is something like this: Suppose we have a theme, in which quarter notes largely predominate; the first variation might be in eighth notes, the second in half notes, the third in some irregular figure such as an eighth and two sixteenths, the fourth in the same rhythm as the theme, but with a more elaborate harmonic, or, possibly, a change from major to minor, the fifth and last in brilliant sixteenth-note passages, and brought to a close by a suitable coda. But young composers should beware relying too far on this or any similar formula, for it was just this conventional habit, practiced by dozens of lesser composers, that did much to take the public "taste" for "variations" generally away from them and put the form temporarily out of fashion.

For the sake of simplicity we begin with the lowest type of variations—that in which the melody alone is developed by the use of changing-notes, passing-notes and other obvious and simple devices.

The old French folk song, *An clair de lune*, will furnish us with a good sample theme, but to save space we shall deal with only a few measures.



music. (This may not be available at present in sheet form, but may be found in any one of several collections of this sort of music.)

For those whose technic and musicianship are equal to the highest tasks, we would also suggest the following, which are very elaborate and difficult:

Schumann: *Variations Symphoniques*.

Brahms: *Variations on a theme by Paganini*.

Beethoven: Last movement of *Sonata*, Op. 111.

Greig: *Ballade*.

These last two are not named "Variations," but are actually such, though with great freedom in form. This *canon* of variation-form is exceedingly common—even more so among modern composers than in earlier works. We may mention as examples the first movement of Haydn's *Trio No. 1 for Violin, Violoncello and Piano*; the *Allargato* from Beethoven's *Seventh Symphony*, the chorale part of Beethoven's *Ninth Symphony* (the only example we know of exhibiting variations for a chorus), Liszt's symphonic poem, *The Prelude*. Most of these contain free episodes, or even secondary themes, but are essentially nothing other than "Theme and Variations" in disguise.

Prum's *Melancholy Pastoral*, a violin solo at one time quite popular, although a mere little piece of no very striking originality, contains one novel element used in a very graceful way: at the end of the theme is a short coda or refrain, which is repeated, practically unaltered at the close of each variation, with really poetic effect. It is strange that this device does not seem to have been used by others.

Example 5 goes back to the original rhythm, but is put into the minor mode, with a more serious type of harmony, while Example 6 (returning to the major mode) introduces a new and more varied rhythmic element.

If designed for a solo instrument with piano accompaniment, all these variations, with the exception of Example 5, might have one and the same accompaniment: in fact, Paganini's *Variations on the Carnival of Venice* and Tartini's *Art of Bowing* (which is really a set of variations on a theme of gavotte-like character) are constructed on this simple plan, the accompaniment being given once for all and merely repeated for each succeeding variation. This, however, represents what is musically the very lowest type of variations; in piano music the left hand is sure to be given at least a share in the development, and often the harmony changes greatly between one variation and another. In Example 5 we have suggested the possibility of a change of mode; this is not limited to the "tonic minor" as here, but may be in the "relative minor," at the option of the composer. (In this case that would be, of course, D minor.)

Famous Variations

As examples of the theme and variations in what may be called the normal type—neither of puerile simplicity on the one hand nor of highly-wrought elaborateness and complexity on the other—we would recommend the following for study:

Handel: *The Harmonious Blacksmith*.

Mozart: *Sonata IX in A*, of which a theme and variations form the first movement.

Mozart: *Sonata X in D*, of which a theme and variations form the last movement.

Beethoven: *Sonata in A flat*, Op. 26, of which a theme and variations form the first movement.

Mendelssohn: *Variations Serravallo*.

Schubert: *Impromptu in B flat*, Op. 142, known as the *Kinderscene Impromptu*.

For those who would like something a little out of the beaten path we would also mention Byrd's *The Curlew's Whistle*—a fine example of old English

the theme of a set of variations need not always be a melody (in the popular sense of the word)—it may be a *bass*—in some rare cases a something more than an example. In fact, Bach's *Art in G major with Thirty Variations* is a fine example of this sort, but we hesitate to recommend it to the piano student for actual practice, for it was written for the harpsichord with two rows of keys and in attempting to play it on the piano the hands often get hopelessly in each other's way. Some few organists, in particular Dr. Wolle, have succeeded in rendering it effectively on the organ. Examples of the theme and variations are excellent Vital's *Chaconne* and Bach's *Chaconne* are excellent. Both of these works are originally for violin unaccompanied, but the former has been fitted with an excellent piano accompaniment by Ferdinand David, the latter by both Schumann and Mendelssohn, though the latter is generally played unaccompanied just as the composer intended. Such's *Pavane* is an excellent example for organ, and is much played at the present day, but most examples for the piano (or harpsichord) are now too antiquated for our modern taste. Beethoven's *Thirty-two Variations on an Original Theme in C minor* (which are practically variations on a ground-bass, and in *Chaconne* rhythm), and Arensky's *Basso Ostinato* are both written in our modern style and thoroughly modern in spirit, in spite of its reviving an old device.

A ground bass, by the way, is usually brief—either four or eight measures is the common length. In the

"Is not the absence of form is always reproducible and in music can never be excused, either by the composer or by what the composer imagined to himself. It is as big a boulder, in which one sees a suggestion of human face and limbs, can never be called a statue. It is impossible to call a formless collection of sounds arising from some vague idea a piece of music." **FRIEDRICH WEINGARTNER** in *The Post-Beethoven Symphonists*.

If a child is old enough to begin the study of scales, it is old enough to understand the pattern after which all the major scales are constructed. The tone-ladder, with its two half-steps, should become perfectly familiar to the young pupil, and here is a way that will help do so, and one which has been tried out with good results.

On a piece of ordinary-sized tablet paper draw two ladders, one ladder for scales in sharps, the other for flats, like this:

found on the fourth round.

instruments; nay, even on the pianoforte."—*N*

With the proper treatment, it is

Practical Fingering and How to Study It

By MRS. NOAH BRANDT

Order and Efficiency

By Thomas B. Empire

ORDER is one of Heaven's first laws. It should be one of the musician's strongholds upon a successful career.

The teacher will find his time vastly increased, if he will utilize every minute possible, to get and keep his possessions in perfect order.

1. Catalog your music. Have it and all your other musical supplies where you can lay your hand upon them at a moment's notice.

2. Never leave things at loose ends.

3. Keep a tablet with your day's appointments on it.

4. Never be late for an appointment. You will save time by being on the minute.

5. Try to keep rational hours, so that you may get enough sleep. A drowsy teacher makes indifferent pupils.

6. Maintain a steady routine of practice and teaching, and try to balance each day's activities, so that they will not be like the fat and lean streaks in a piece of bacon.

7. Insist upon your pupils' keeping accurate time. Do not allow them to slight rests, or to clip long notes, as so many are inclined to do, from sheer nervousness, in some instances. The observance of full values in time will give the playing an assurance and feeling of ease that will greatly conduce to the comfort of the audience when the pupil performs in public.

8. Have a look every day or so, as to the accuracy of your watch. Keep it assiduously with the official time of your locality. Otherwise you cannot blame your pupils for growing careless in the matter of being on time. Tell them to insure the accuracy of their own time-pieces, and in case of tardiness you can then lay the onus exactly where it belongs.

9. Try to keep your lessons within their time limit. True, it requires skill to condense what you have to tell the pupil into a certain number of minutes. But you can do it. It takes practice and judgment. But it will repay you in many ways. Your teaching will tend to become crisper and more succinct. The pupil will give more attention to what you say, if it is not spread out—lumped-and-hawed and diffused over the time. And a pupil will value what he gets far more if you do not cheapen your lesson by giving him far more than the time he pays for.

10. Keep tranquil. There is a mental order that will save you untold stress in your nerves and enable you to keep your temper under any provocation. Indeed it is probable that this tenth rule is the most important of all, for if your mind is orderly, all your outward affairs will fall into order without any special effort upon your part.

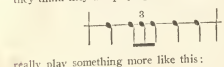
11. Verbum sap!

A "Pianist's Triplet"

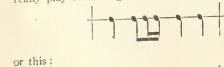
By E. H. P.

"A custom more honored in the breach than in the observance."—SHAKESPEARE.

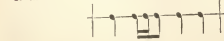
PROFESSIONAL orchestral players of the better class are habituated to an accuracy of rhythm and phrasing which is not commonly attained by any pianists but who are very great. Consequently there are some little idiosyncrasies in the playing of ordinary pianists which are apt to excite their silent contempt; one, in particular, apt to excite their silent contempt, is a "pianist's triplet." Nine out of ten pianists fail to divide the beat accurately into three, in the case of a triplet of repeated notes, and when they think they are playing this:



really play something more like this:



or this:



Does this mean you?

Hearing Yourself

By Frank L. Eyer

We are told to listen to our playing. It all sounds very easy; but how are we to listen? what are we to listen to?

Shall we listen to the piece we are performing from the position of an auditor on a back seat in the hall?

Shall we listen from the standpoint of the teacher?

Shall we listen to it from our position as a performer?

Shall we listen to the composition as a whole?

Shall we listen mostly to the right-hand part?

Shall we listen to the left-hand part?

These questions at first glance may sound somewhat absurd, but when you come to consider the subject there is much in them for meditation.

There is so much to demand a player's attention in the mere technical mastery of a piece of music that one often does not really hear what one is playing. That is, one hears, but not as the listener on the back seat hears, and certainly not as the composer intended the piece to be heard. Very frequently the difficulty of one hand's part is such as to demand the closest attention from the performer. Consequently he practices that part most, he gives it his closest attention when he comes to it, he hears it more than the parts that go with it, and, as is very often the case, the other parts are the ones to be brought prominently to the fore in order to properly interpret the piece.

A Practical Example

For example take Chopin's *Ballade*, Op. 47, at that place where the key changes to *sharp*. Here the left hand has a great deal to do and requires much practice by itself, yet it is but a florid accompaniment to the right-hand part which really contains the melody and must be brought prominently to the listener's hearing. A few measures later, the right-hand part becomes difficult with its skips of octaves, and demands one's

closest attention, but it is the left-hand part which must be most accentuated. Still farther on, eleven measures before that place where the key changes back to *flat*, again the left-hand part is difficult to play, but its difficulty must be so mastered as to enable the performer to listen to the right-hand part in order to bring out that rising sweep of melody leading to the climax where the main theme appears in triumphant chords and octaves.

The writer has played this composition for years,—what pianist has not?—and formerly he always looked at his left hand when he came to this passage, and at his right hand when he learned to forget listened to it most, but later, when he learned to forget about the difficulty of the left hand and look at the right hand and listen to its part, the piece went better, and finally, when he learned to look away from his hands altogether and listen to the piece as he wanted the man in the rear seat in the hall to hear it, then he began to feel that he could really play Chopin's *Ballade* in *A flat* as Chopin had conceived it.

So it is that we must not allow technical problems to interfere with intelligent listening. We must learn to listen to the part that demands most prominence.

Just how this shall be done depends upon one's attitude toward a piece. The writer often feels that looking at the hand performing a certain part is an aid; again he finds looking away from his hands, smoothing himself off the piano stool, out in the ambience, conducive to effective playing. Sometimes he likes to take the music away from the piano, place it on a music rack, and then imagine himself conducting a performance of it by some great orchestra. Such a procedure is frequently a great eye-opener. Try it.

It's a difficult matter to listen to your own playing; more difficult than these people who are so fond of saying: "Listen to your own playing," lead us to believe.

Three Teachers

By Norman H. Harney

JONES was a piano teacher. He was good natured, easy-going, rather lax mentally, though not without talent. Most people liked him. His pupils liked him. He was never severe with them, never exacting, never ill-tempered. He cheerfully overlooked many of their errors, and a poorly-prepared lesson left him quite untroubled. He had a habit of complimenting his pupils elaborately and predicting a rosy future and abundant success, even for the unpromising. The bright and talented among his pupils learned something. The less-talented learned less. None of them learned as much as they should have learned. Jones is not teaching any more. People said of him: "Nice fellow—talented and all that—but somehow he couldn't make a success of the teaching game."

Brown was also a piano teacher. He was a very, very serious man. You could see that at a glance. He had no patience with mediocrity, and no mercy for carelessness. He was nothing if not thorough. He made his pupils toe the mark, relentlessly, and expected at all times work approaching perfection. A lesson poorly prepared not infrequently caused him to lose his temper. His pupils were made to feel that they knew little or nothing—that the goal was quite beyond their reach. He aroused no enthusiasm in them, failed to gain their confidence, gave them no encouragement, and did nothing to develop their love of

music. His pupils, like Jones, also learned much less than they might have learned. Brown has given up teaching. People said of him: "Good musician—very much in earnest and all that—but somehow his pupils didn't seem to take to him."

And then there was Smith. His natural ability and his musicianship were of a greater class than Jones' or Brown's, but he managed to steer clear of their faults and to combine within his own person the good qualities of each. He had the friendliness and good humor of the former, the seriousness and the sincerity of the latter. He was patient, but not indulgent; earnest, but not severe; thorough, but not exacting. He gave his pupils encouragement and inspiration, but he did not flatter or mislead them as to their abilities. He gave them of his best, and, as a natural consequence, brought out the best that was in them. He inspired confidence in all with whom he came in contact, proved himself worthy of such confidence, and, as a result, became eminently successful.

Here were three men just about equal in talent, training, opportunity and general ability. One succeeded where two failed, for a teacher needs more than good musicianship to win success. He must have tact and courtesy, patience and self-control, sincerity and sympathy, earnestness and enthusiasm. These qualities are a necessary part of his equipment. They make for success.

Sacrifice to the Graces

By Rose Frim

"SACRIFICES to the Graces," said Plato to a friend; and Lord Chesterfield repeated it many centuries later. If we would be educated and cultured we must sacrifice. Success is often built on the bedrock of sacrifice. It rarely comes in any other way.

There is a certain responsibility which every musical child bears to the parent who is providing musical education for that child. Among my own pupils there are at least a dozen families who are "affording" music lessons by cutting out some other thing. That is, they are not doing without some mere luxury, but they are doing without some things which we all regard as necessities, in order to secure the privilege of obtaining musical knowledge for the child.

In every such case as this I invariably endeavor to impress upon the child the fact that he must in turn make some sacrifices, to pay for those of the parent. Clara Kathleen Rogers, in her recent autobiography, tells how her mother came to her in Leipzig and told her that since her father (who was a noted musician, John Barnett) had been obliged to make all sorts of sacrifices in order to send his daughter to the Leipzig Conservatory, she should "willingly forego any and all social pleasures to which you may be invited, or anything that might distract you, keep you up late at night, or in any way hinder you for your daily studies."

Is this too much sacrifice for you to make? If it is, you stand a slim chance of being successful.

THE ETUDE

THE ETUDE

TOREADOR'S SONG

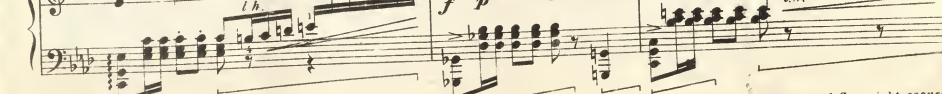
from "CARMEN"
G. BIZET

EDOUARD SCHUTT

SEPTEMBER 1920

Page 599

A brilliant, masterly transcription by one of the finest of modern writers. To be played in orchestral style, in a fiery and colorful manner.
Grade 6. **Allegro energico**



THE ETUDE

f p *mp* *crescendo* *accel.*

Poco tranquillo
cant. la melodia

dim. *crescendo* *accel.*

esp.

a tempo

pp *dolcissimo*

Ped. simile

a tempo

poco rall. *mp*

piu animando

p subito *cresc.* *ben marcato*

THE ETUDE

piu molto animando

ff

Ped. ten.

Ossia

Ped. ten.

ff

ff

VALSE ARABESQUE

A brilliant "running" waltz by a popular modern French writer. In the second theme (measure 28) the melody is in the alto voice. The longer melody tones of the *Trio* are to be sustained by the pedal. Grade 4.

Animato M.M.♩ = 72

ALBERT LANDRY

THE ETUDE

TRIO

IN SWEET ACCORD

Having the melody and the accompaniment in the same hand. Link the melody tones together with a pressure touch. Grade 2½.

M.L. PRESTON

Moderato tranquillo M.M.♩ = 72

DIXIE LAND

SECONDO

Arr. by ROBERT GOLDBECK

Arranged from Mr. Goldbeck's well-known Concert Paraphrase for piano solo.

Vivace M.M. ♩ = 108

pp

sempre pp

mf

f

Fine

mf

sempre p

mf

D.C.

DIXIE LAND

PRIMO

Arr. by ROBERT GOLDBECK

Vivace M.M. ♩ = 108

pp

mf

f

Fine

mf

p

D.C.

BALLET MUSIC

from "ROSAMUNDE"

FRANZ SCHUBERT

Secondo

The principal ballet number from Schubert's incidental music to the drama *Rosamunde*. Always a popular orchestral number.

Allegretto grazioso M.M. ♩ = 96

p
mf *cresc.*
Fine *f* *ff* *f*
ff *p*
f *p*
pp
dim. *D.S.*

BALLET MUSIC

from "ROSAMUNDE"

FRANZ SCHUBERT

Primo

Allegretto grazioso M.M. ♩ = 96

p
mf
Fine *f* *ff* *f*
ff *p espressivo*
f *p*
pp
dim. *D.S.*

WHEN SHADOWS FALL

REVERIE NOCTURNE

A charming drawing-room piece, which will prove useful as a study in style. The repeated chords in sixteenths should be taken with a light and bounding wrist. Grade 4.

WALTER ROLFE

Andante M.M. ♩ = 84

mp

rall. a tempo cresc. mf

a tempo

rall. mp mf rall. mp

Poco allegro

f rall. e dim. mf

f appassionato

Andante

ff decresc. mp rall. rall. mp

rall. f a tempo rall.

pendent.

THE ETUDE

mp simile

mf

a tempo

rall. e dim. mf

decresc.

decresc. poco

pp

poco rall.

pp

pendent.

FROLICS

In the style of a *Polka Caprice*. Not to be played in strict time. In the *Trio* the melody is in the Alto. Grade 3 1/2. WILLIAM E. H. ESCHÉ

Moderato

Tempo di Polka M.M. ♩ = 66

crsco.

p

pp

leg.

TRIO

crsco.

ten.

ff

crsco.

ff

D.S.

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That Precautionary Accidental

By Maud H. Wimpenny

The older method of teaching the rule of accidental sharps, flats and naturals (or "cancels," as they are also named), seemed to achieve better results than the modern method.

To-day, in all instruction books, also in simplified pieces and other teaching material, we find a reminder in the next measure by a sign, either sharp, flat or natural that we must not observe the same acci-

dental note in this measure as we played in the measure preceding.

When that accidental affects only the measure where it is placed, why should the student not use his own gray matter and remember for himself that the following measure is not similarly affected. Of course, there is a rule that the last note of one measure, if changed in pitch by the sign of an accidental, is the same pitch

in the next measure, provided that the first note in the new measure is exactly the same as the last note in the preceding measure.

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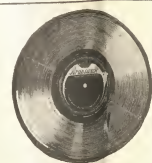
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Vivace M.M. ♩ = 63

mf *dim.* *Softly yet decisively* *f*

The musical score is for a piece titled 'Vivace' in D minor, marked 'M.M. ♩ = 63'. It consists of two staves, piano (treble clef) and bass (bass clef). The piano part begins with a series of chords and single notes, marked with dynamics *mf* and *dim.*. The bass part provides a simple harmonic accompaniment. A section of the piano part is marked 'Softly yet decisively' and includes fingerings (1, 2, 3, 4, 5) and accents. The piece concludes with a final chord in the piano part.



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* From here go to the beginning and play to *Fine*, then play *Trio*.
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THE ETUDE

The musical score for 'The Etude' is written for piano in 3/4 time. It is in G major and consists of 16 measures. The score is marked 'mf' and includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a 'D.C.' (Da Capo) instruction.

AMBER TRESSES

To be played lightly and delicately, not like a waltz. Grade 2.

PAUL LAWSON

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Tempo Rubato e Moderato M.M. = 108

J. FRANK FRYSSINGER, Op. 30

rapidamente *p* *mf* *a tempo* *cresc.* *p* *mf* *ad lib.* *pp* *a tempo scherz.* *cresc.* *poco rit.* *senza rall.* *pp* *D.C.*

Trio *dolce cantabile*

* From here go to the beginning and play to Φ ; then, go to Trio.
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THE ETUDE

accel. *rit.* *p* *a tempo* *cresc.* *Grandioso* *cresc.* *fff* *pp* *poco rall.* *D.C.*

Φ after last time only *Lento* *p* *pp*

Coda

THE SAILOR BOY

E. F. CHRISTIANI

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Allo vivo M.M. = 128 *p* *mf* *f* *Fine* *D.C.*

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Allegro vivace M.M. = 126

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* From here go back to ♯ and play to *Fine* (3rd. ending) then play *ff* *Fine*.
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JOHN W. METCALF

Allegretto

mf A lit-tle maid sat in a jon-quil tree,

mp Sing-ing a-lone in a low love tone; And the wind swept by with a wist-ful moan; For he long'd to stay with the maid all day; But he

colla voce knew as he blew, It was true that the dew would nev-er, nev-er dry if the wind should die; So he

rit. hurried away Where the rose-buds grew, And while to the land of the Rose went he, Sing-ing a-lone in a low love tone, The

mp poco accel. lit-tle maid sat in a jon-quil tree, The wind swept back to the jon-quil tree At the close of day, In the

meno mosso twi-light gray; But the sweet lit-tle maid had stol-en away; And whi-er she's flown Will

rit. nev-er be known Till the rose as it blows Shall dis-close all it knows Of the maid so fair With the sun-set hair, And the

molto sad wind comes and sighs and goes, And dreams of the day when he blew so free—When sing-ing a-lone in a low love tone, A

rit. lit-tle maid sat in a jon-quil tree; When sing-ing a-lone in a low love tone, A lit-tle maid sat in a jon-quil tree.

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MAY F. LAWRENCE

Moderato

mf 1. On Thee, my Lord, my soul is stayed, With Thee my heart
2. His gra-cious hand my need sup-plies. His cheer-ing voice

mf — is un-dis-mayed; Thy pres-ence makes my path-way ev-er bright, Thy smile il-lumes the
— makes joy to rise; And all the way my trust will be in Him, Tho' strength should fail and

rit. dark-est night, il-lumes the dark-est night. On Thee my soul is stayed, stayed.
sight grow dim, strength fail and sight grow dim. On Him my soul is stayed.

Department for Organists

Edited for September by the Well-Known Composer, Organist, Teacher,

R. HUNTINGTON WOODMAN

"The eloquent organ waits for the master to waken the spirit."—DOLE

How to Better the Congregational Singing in Your Church

By R. Huntington Woodman

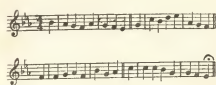
There are organists, eminent as performers or as composers, who play so badly for congregational singing that this feature of worship is all but eliminated from their church services. This is deplorable, for it really is of the utmost importance that congregational singing should be cultivated and fostered by all church organists worthy of the name. They should realize that they are enlisted in the cause of religion, and that congregational singing is the greatest means for the expression of religious fervor on the part of a body of people.

There are other organists, and many of them, who realize their responsibilities and who try to improve the music in their churches, both choir and congregational singing.

For such earnest church organists let us consider how congregational singing may be improved. First and foremost there must be a mutual desire on the part of the people and the organist to have congregational singing. If either party is lukewarm or antagonistic the result will be doubtful. Cordial co-operation toward the end in view is essential. With that established what can the organist do?

1. He must select a good tune for the hymn to be sung—and what is a good tune?

A good hymn tune is a combination of good melody, strong rhythm and interesting harmony. If one of these three characteristics is wanting, the tune is weakened. To illustrate this let us notice the melody of the following tune (Barth's Hymnal, Tune 500):



It goes straight along in absolutely unbroken rhythm, with no chance to take breath, unless by holding over the end of a line. The harmony is good, but the lack of variety of rhythm is fatal to the tune as an expression of religious feeling on the part of a congregation.

It may be asked at this point, why is *Old Hundred* a good tune? Although it does keep on without a break in the even, regular rhythm, it is usually sung slowly and with pauses at the end of the lines, which serve to break somewhat the otherwise monotonous, even beat. This also explains the adaptability of the German Choral to congregational singing of a type not now popular except in certain localities.

As an example of a good tune let us look at *Micaea*, set in almost every hymnal to the words, "Holy, Holy, Holy, Lord God Almighty." This combines all the features of a good tune. To illustrate the importance of a strong harmonization of a good rhythmic melody, let us try the following arrangement of the second line of this tune, giving it a weak harmonization:



Musically, this part of the tune is ruined, and the other lines can be mutilated in similar fashion.

The best results in congregational singing will be obtained if care is exercised in the selection of a tune embodying a combination of melody, harmony and rhythm.

When the Congregation Drags

2. Ministers in particular worry because congregations "drag" in singing hymns. They often will say to the organist, "Play the hymns faster and keep the people up to time." This is a fallacy. A congregation can never be hurried beyond a certain point; and the larger the congregation the more true is this principle—"Large bodies move slowly." But this must not be understood as meaning that tunes should be sung in a drawing, lifeless fashion. On the contrary, the organist must play with life and precision, at such a tempo as will give emphasis to the rhythmic elements in the tune, without giving the effect of haste to the notes of short value and the effect of drawing to notes of longer duration. A congregation will feel the "swing" of a good tune if it is given out by the organist in a tempo, usually moderate, but which avoids dullness without suggesting haste or triviality.

In giving out a tune the organist should play in the same tempo that it is to be used when the tune is sung. Long notes should have their full value and short notes should not be hurried. Proper phrasing, with a very slight rallentando at cadences, will add to the effectiveness and authority of the "giving out" of the tune.

One of the uncertain moments in hymn singing is the beginning of the stanzas. The methods employed by organists are three.

1. Holding the soprano note (sometimes preceded by an appoggiatura) about one beat before attacking the tune.

2. Holding a pedal note between verses and releasing it just one beat before attacking the tune.

3. Rolling up a chord and attacking on reaching the top note.

Of these three expedients, the writer uses the second. The third method is rather indefinite, depending entirely on whether the people can understand just when the organist will reach the note on which he expects them to begin to sing. The first method is probably the most usual, but it has a somewhat trivial effect. A good choir will, of course, help enormously, and they can be easily trained to attack at the proper moment. Without a choir, the organist must in some way give the congregation a warning to begin to sing—and under such circumstances the first or the second method will be found the most exact.

A few hymnals have been published with dynamic signs preceding each line of the hymn. As a general rule, a congregation will not observe them. A body of worshippers will either sing heartily or without much volume. If the people are singing with spirit and fervor, do not try to stop them or pin them down too closely to rules. With an adequate organ, and phrasing choir, with a chorus choir, the clever organist can vary the power or color of the organ, giving "expression" in that way, while the choir and the congregation continue with full voice. Let the choir lead a verse now and then without the organ; but if the use of such expedients results in stopping the general singing, it would better not be tried.

Artistic phrasing in the organ part will assist materially in developing effective congregational singing. The organist should follow the words of every stanza, and by a judicious use of a staccato staccato mark the end of one phrase and the beginning of another.

Care must be exercised not to exaggerate the phrasing to the point of scrappiness, but the larger phrases can be artistically marked without offending musical taste.

This is such an important feature that it merits special attention. I therefore quote the beginning of two verses of a hymn by Theodore Parker, with the melody of a tune by Sir John Stainer, to which it is set:

First Verse

"O Thou great Friend to all the sons of men,
Who once did come in humblest guise below."



This should be phrased as indicated. A very short break at the sign "X" would not be objectionable; but the sense of the text seems to indicate the longer phrase. The congregation will, without doubt, phrase at that point. It seems better, therefore, that the organ should not.

Third Verse

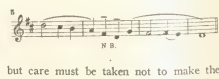
"Yes! Thou art still the Life; Thou art the way
The holiest know; Light, Life and Way of heaven"

The phrasing of this is indicated by the slurs in the following:



The last line of the hymn is:
"Toll by the Light, Life, Way which Thou hast given."

The phrasing of this follows:



but care must be taken not to make the broken notes at N.B. too scrappy. The best effect will usually be obtained by phrasing the upper parts but holding the bass or the tenor legato; but no absolute rule can be given.

Congregations are very apt to breathe according to the musical phrase. There is no way to prevent it, unless rehearsals for hymn singing can be held. But artists, unaccustomed phrasing on the part of the organist will do much to call the people's attention to the words they are singing, and some improvement in this line can be looked for.

The general effect of a hymn tune should be in the writer's judgment—legato. Occasional phrases of staccato chords (usually with legato bass) may be useful to put a little snap into a lethargic congregation, but if too long continued or too frequently used, they miss their point.

Congregational singing can be fostered and developed if there is a real desire for it by all concerned in its making; and to those these few hints are offered.

Concerning Organ Recitals

By R. Huntington Woodman

NOTWITHSTANDING the increase of the use of the organ for other than church purposes and the growing familiarity of the public with organ effects, the fact still remains that the average organ concert is uninteresting and, in many cases, it is a decided bore. Is this condition the fault of the organ, the organist, or the public? Certainly not the organ—for never were greater possibilities at the command of a player. The trouble lies with the player and the public; both are responsible for the indisputable fact that organ recitals as a class are not artistic successes.

With the public as at present educated, bizarre effects and catchpenny tricks are demanded of the performer in order to make the organ "interesting." The organist has to comply or lose his job. He can, however, do a little missionary work by playing occasional "high-brow" pieces of a character not too modern. The first step is the education of the audience to the real test of good things in music.

The real test of good things in music must be performed as it should be; and just there is the seat of the trouble, so far as the organist is concerned. Many recitals are improperly prepared for concert work. They lack the interpretive talent; or, if they have that, they are frequently "stiff" on their preparation, and hence the music fails to make an impression.

Again, many recitalists fail to realize the limitations of the organ, both in a general way and in regard to the particular instrument on which they are to play. The great compositions of organ literature resist when as much will be expected of a concert organist as of a concert pianist to-day. So be on the alert—select your music with discriminating judgment, study it and make it a part of yourselves, and train yourselves to play from memory a reasonable number of pieces of various styles.

One great trouble with organists has been the desire to have a large repertoire. This is all right if it can be accomplished without sacrificing the quality of performance—but it is the *hearing* of the program that will show the artist—not the reading of a copy of it sent by mail to a large address list. This may be good business advertising, but it does not improve the artistic value of organ recitals.

Such transcriptions as the *Tannhäuser* overture and the *Meisterlied* prelude are absolutely unsuitable to the organ, and should never be played without apology. The orchestral effects are impossible of reproduction with only ten fingers, and if played at all, they should merely bring a suggestion of the music before an audi-

ence who otherwise could not hear it at all. An organ performance of either of the above mentioned overtures in New York City seems to the writer to be unjustifiable.

On the other hand, such transcriptions as the *Porsiel* or *Porsiel*, or the celebrator Tschalkowsky string quartet are perfectly legitimate, because the composer's ideas can be approximately reproduced on an adequate organ, and the notes are within the grasp of the two hands and feet of the performer.

It is the style of performance of these selections which makes, more than any one thing, for an interesting recital.

If the program is selected with judgment, with due regard to the size and resources of the particular organ on which it is to be played, if it is properly prepared so that the music may be really interpreted, the chances are that the recital will be an interesting one.

The real test of preparation is memorizing. Practically no pianist ever thinks of playing in public until he has so mastered his selection that it is a part of himself. Very few organists have done this. Those who have give the most interesting recitals every time.

As yet, the public does not know enough to discriminate between the shades of good organ playing. All it knows is whether the recital is a bore or not. The people are growing slowly in knowledge, but the younger generation of organists will do well to prepare themselves thoroughly in their young days; for the time is not far distant when as much will be expected of a concert organist as of a concert pianist to-day. So be on the alert—select your music with discriminating judgment, study it and make it a part of yourselves, and train yourselves to play from memory a reasonable number of pieces of various styles.

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About Voluntaries

By Hamilton MacDonnell

Is a pamphlet recently issued by the English "Church Music Society" Mr. S. H. Nicholson, the newly appointed organist of Westminster Abbey, boldly questions the desirability of the normal voluntary—though he seems to forget that the average church-goer may escape it by being either too late in coming or early in leaving. There is a line of distinction, Mr. Nicholson remarks, between the prelude played on a noble cathedral organ, as it whispers down the long-drawn aisles, or the majestic fugue pealing along the nave and echoing among the arches, and the introductory voluntary inappropriately played on a poor instrument in a small and mean building. The voluntary, Mr. Nicholson, goes on to say, is only justified by its existence by being a thing of beauty, and it must be at least better than silence. Its continuance can

be tolerated only on the ground of its merits, and it may be said that organ playing does not become meritorious or edifying merely by becoming Bach-like. Many of the great compositions are effective on an ordinary organ, and few organists have the time to prepare a really big piece every week. Voluntary should neither bore the unmusical nor repel the musical. The mood of the voluntary ought to be in keeping with the day on which it is played. The organist, Mr. Nicholson concludes, has it in his power to make or to mar the whole of the service. If he is careless or slovenly in the matter of his voluntaries he will at least miss a great opportunity. If he always treats them with the attention and care that they deserve he will acquire an influence for good which is beyond his power to estimate.

No one knows who were the builders of the first organs. In fact, the art was centuries old before any name or any personality became identified with it. Albert von

bert von Os, known as "Albert the Great," who lived about 1120, is said to have been the earliest known organ builder. His work was done at Utrecht.



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Boy Choir Development

The development and training of the boy choir moreover demand an experience that is impossible to acquire with either mixed or men's choirs. Boys have no idea of the delicacy of their vocal organs. The care of the voice on the part of children is made manifest to them by the careful methods that they observe in the choirmaster dealing with them in giving them instructions in proper breathing, position of the tongue, placement of tone, and the insistence on soft singing. Boys are quick to observe care or negligence in this matter. Moreover, they soon lose confidence in a choirmaster when they perceive that he has not the ability to get results. Hence the great need of a thorough knowledge of this particular phase of liturgical service on the part of the organist. Without it he will be a dismal failure and work untold harm to the vocal mechanism of the boys, a harm that can never be remedied.

In the matter of accompaniment the organist in the liturgical church service must again be something more than an instrumentalist. The knowledge of the voice and his innate taste will guide him in such a way that he will make the accompaniment secondary to the voice, a means, as it were, to bring out all the artistic beauty and meaning possible contained in the vocal parts. In accompanying the church organist should know when to follow and when to lead. He can be of great assistance to the choir by artistic accompaniment, co-operating with them in their interpretation of the choir selections. The accompaniment, especially with boy choirs, means so much in the production of beautiful tone. A judicious artistic accompaniment has a most wonderful effect on the singing of boys in particular. Adult singers as a rule depend more upon themselves for the interpretation in singing, but boys will interpret as the accompaniment will suggest. A good accompanist should be able to follow all the voice parts, to see at a glance just what is needed in any one part to strengthen a weak place or to aid the entrance of a part in an important lead. If the organist is at the same time choir-master or leader he should be able to read readily from four part vocal score in order to be of assistance when for one reason or other some of the parts are weak or unsteady. This ability on the part of the organist emphasizes the fact that it is not enough that he be a fairly good musician, one who can play showy organ pieces or transpose a hymn. Anyone with ordinary work can make a good showing at organ playing, but it requires the trained musician to deal successfully with the liturgical church choir.

The highest practical requirement then of the liturgical church organist is capability in choir training and all that goes with it, a practical and at least, theoretical familiarity with vocal methods and voice blendings, combined with a thorough knowledge of the boy voice. The importance of proper control of a choir, a sympathetic attitude towards the boys both collectively and individually, is not to be underestimated. Perfect familiarity with the key-board, and facility of playing so that all attention can be directed to the choir, are absolute requirements of the liturgical church organist. Finally, but not the least of the requirements must be mentioned a thorough knowledge of the liturgy of each service, and if possible a complete understanding of these services in their detail.

Self-Reliance

By T. L. Rickaby

Cranked indefinitely. Great artists who had the advantage of instruction from famous teachers, were not great merely because of such instruction, but because they made the most of their own gifts, building their own superstructure on the firm foundation that the teaching laid for them. As a final, ponder these words from a recent issue of the *Musical Courier*:

Our object is to show the student understand that, unless he teaches himself, no music teacher is going to make an artist out of him. The pupil who has no object but to satisfy his teacher will not become an artist of the eminent artists of the day. The technical demands of to-day are immensely greater than they were. All the more reason that the young musician who hopes to be acclaimed an artist must make long and bitter sacrifices. He must be relentless in the struggle with his weaknesses and shortcomings. Even the greatest of teachers cannot give him a technique. Many of the most important parts as before the public today have had little or no instruction worthy the name. Which proves that a Demosthenes need not pay the fees to learn the art of Isocrates."

Schumann's Silence

His most brilliant period was admittedly one of the first crisis which was an affliction of the bones of the skull, proved to be an ever-increasing silence. Even among his best friends he became more and more reticent—indeed he rarely uttered more than a few words at a time to anyone save his wife and children. This was made pathetic by the fact that Schumann during

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Department for Violinists

Edited by ROBERT BRAINE

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Mastering Difficult Passages

The average violin student often fails to achieve complete success in his public performances, because he does not give sufficient time to mastering the difficult bits of technique which almost every violin solo contains. There will be measures which will take twenty times as much practice to master as some of the easier measures in the composition. Many students are not willing to give the extra time to such passages, and the result will be uneven performance, with breakdowns more or less pronounced at the difficult parts.

Imperfect Bars

A chain is no stronger than its weakest link—neither is a violin solo more complete than its imperfect bars. A comparatively easy piece, played with technical and artistic perfection creates a much better impression than a piece much more difficult, full of false playing. A practical illustration will often bring this fact home to the pupil. Ask the girl pupil if she would wear a dress to a party which was not finished—which had only part of the trimming on, and some of the buttons missing. Ask the young man if he would wear a half-made suit. Then demand of them why they would think of playing a half-learned violin solo in public.

So many violin students practice the piece they are trying to master in a half-hearted way, always making the same mistakes when they come to the difficult passages, and breaking down at the same points. When they make a mistake they may go back and play the passage over two or three, or possibly, a half dozen times, and let it go at that, thinking their work has been done. If they would play the passage fifty or a hundred times it would very likely yield, and smooth in with the rest of the piece.

A friend once found Fig. 1, which wrote the famous nocturnes, seated before his piano, at either end of which was placed a pasteboard box, one almost filled with

beans, and the other containing half a dozen. On being asked whether he had started a course in truck farming, he explained to his friend that he had set out to play a difficult cadenza in one of his piano compositions five hundred times. Each time he played it, he transferred a bean from one box to the other. "I find," he said, "that changing the bean gives my hand just sufficient relaxation after playing the cadenza. I also have the satisfaction of knowing when the box has been emptied that I have actually played the passage 500 times. If I did not use the beans, I should probably play it 25 times and think I had done it a hundred."

Field had the correct idea of practice. Many students talk of playing a passage fifty or a hundred times, but never actually do it. The result is that they never slowly learn anything but the easier parts of a violin solo. Concentration on the difficult passages is the secret of real success, and in getting the most out of a given amount of practice. A solo should be systematically analyzed, and the difficult parts marked for special practice. They should be first played in their simplest possible form, and the difficulties worked until they can finally be mastered as written.

Musical Stumbling Blocks

The average violin student has many violin solos in his music cabinet which are useless to him because they contain certain difficult passages which he has never had the patience to master. They are like unfinished paintings, unfit for hanging in any gallery.

Take Drlia's *Sonvenir*, for instance, which is played by almost every violin student all over the world, even by those who have not a quarter enough technique to play it. The average student succeeds pretty well with the composition until he gets to the last eight bars, with the double stops. Then the trouble commences, and the performance often ends up with a lot of feeble out-of-time caterwauling and scratching, which completely destroys the effect of any good playing he may have done in the earlier parts of the composition. Now, having recognized that these last eight measures are the weakest part of his chain he should concentrate his practice on mastering them. The difficulties commence with the following:



Double Stopping

Double stopping is always difficult in the earlier stages of violin playing. The first thing to be done is to learn to eliminate the scratching and roughness which results from resting the whole weight of the arm on the strings, and playing with a rigid wrist. Both strings must be made to sound simultaneously, giving the effect of two violins playing in duet. The bow must be drawn over the strings with a supple, elastic wrist, and not dug down into the strings like saw-filing. Open strings can be used at first. Play as softly as possible, without any pressure at all at first. At first count four to each bow, then eight, twelve, sixteen or more. Try and get a perfect singing tone, without a particle of grit or scratch.

Having mastered a good tone with long bows, the notes of the composition can be taken up. Do not use the slurs or time values at first, play only one note at a bow very slowly in half or whole notes as in the following, and in perfect tune.



Keep practicing in this manner until all the notes in the last eight bars can be played in tune with perfect ease. Then the bowing and time values can be taken up.

The last three measures require very fine bow control to produce the long sustained chord. Many a student succeeds in mastering the whole composition with the exception of this one chord. It will be found helpful to make an exercise out of this chord, playing it many times first with the down and then with the up bow, counting at least sixteen very slowly to each stroke of the bow. The two pizzicato notes, played with the second finger of the left hand, offer no difficulties whatever.

It is often found that two or three times as much practice must be given to these last eight bars, as to the rest of the piece together. All difficult passages should be analyzed and their difficulties separated and attacked one by one, and practiced in this manner until they are at all within the technical possibilities of the student, they will be found to yield.

Sevick in the United States

Ithaca, New York, and expects to remain permanently in the United States. Sevkiv became famous as a violin teacher following the great success of his pupil, Kubelik, who won world-wide fame as a violin virtuoso of the first rank. Sevkiv was also the instructor of Kocian, who had a distinguished career, and many other well-known violinists.

Sevkiv is known, primarily, as a great technician. The human hand is the ever-present factor in the study and the art of teaching it as does this great teacher. He is the author of many technical works for the violin, covering every department of study, and providing exercises for the mastery of every conceivable difficulty. These works cover the subject so thoroughly that they might be said to

One by one the great teachers of music of the Old World are seeking residence in the United States, since here they can obtain an atmosphere of peace and necessary for their work, as well as the best market in the world in which to sell their talents. The latest famous teacher to seek our shores is Prof. Oskar Sevkiv, the world-renowned teacher of the violin, and author of technical studies for that instrument. There is no doubt that the decision of Prof. Leopold Auer to make his permanent home in the United States, and the success attending his location here, had much to do with inducing Sevkiv to take the same step.

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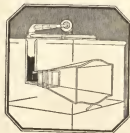


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